

MXR
Professional
Products
Catalog



**MXR NOW
AND IN THE
FUTURE**

Introduction

At MXR we like to do things differently. We revolutionized the entire effects industry, for example, when we introduced our first product, the Phase 90. For the first time the musician had an effect that was more than a gimmick or a cheap device simply unable to withstand the rigors of the road and the studio. We were the first to design effects devices around parameters previously reserved for only the most demanding studio equipment.

Before MXR, such things as battery life, noise, and distortion levels were not considered when designing effects. We changed all that. And our ideas and methods of engineering have since become the standard to which other manufacturers aspire.

Every product we build fulfills a specific need in the music industry. Since we're musicians, like you, we're not interested in manufacturing useless gimmicks. Our aim has always been to provide well designed, legitimate effects that integrate easily into performance.

So what makes an MXR product different? To say they're rugged is an understatement. Our pedals are designed to withstand the most severe physical and electrical abuse. The knobs are mounted on top of special washers which absorb shock and protect the sensitive resistance element of the potentiometer (even if you stand on them). The jacks are mounted with lock washers which secure them so there can never be an electrical break with the die-cast box. The footswitch is designed for continuous operation, and is carefully inspected during production to avoid annoying pops and clicks when engaged.

The internal circuitry of each unit is protected from physical shock by a layer of protective foam. The battery, as well, is cushioned by foam. It cannot rattle around inside the unit and break sensitive connections.

Our internal parts are selected to provide low-noise operation. Each battery-powered device contains a diode across its terminals, so the circuit will not suffer should the battery be connected backwards. Likewise, there are resistors in line with all input and output connections to prevent damage from excessive incoming signals.

We build our products with care and respect. We take the time to manufacture only quality items. We never cut corners. It's no wonder MXR products are respected throughout the world. In concert halls and studios around the globe they are relied upon to provide noise-free and dependable performance. And we back all of our products with full-warranty repair service.

All MXR products are built with integrity and imagination. And they are regularly evaluated and updated. When you buy an MXR product, you can be sure it reflects the latest technology. The Phase 90, for example, has been re-engineered five times since its introduction. Each change has reflected an improved technology. The latest change even allowed us to reduce its price.

We have provided in this MXR products catalog, in addition to normal product descriptions, explanations of the basic concepts behind certain effects. We have found that the more informed musicians are, the more they prefer MXR. You see, we want you to buy with understanding and confidence. And we want you to enjoy your music... now and in the future.

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PHASE SHIFTERS



Phasing is obtained by passing the input signal through a series of all-pass (phase shift) filters. When this signal is mixed with the original signal, notches occur at frequencies where the two signals are out of phase. These notches can be moved up and down the frequency spectrum, and the reinforcement and cancellation of certain frequencies produces the phasing effect. The number of notches depends on the number of stages in the all-pass filter. Two stages are needed to produce each notch, and as more notches are produced, a deeper sounding phasing effect results. Regeneration (a function of two of our phasers) is basically a reintroduction of the phased signal back into the filters, the audible effect being deeper, more intense phasing. MXR phase shifters can be used with any electronic musical instrument, and are each designed to fulfill specific phasing needs.

Phase 100

The MXR Phase 100 represents the state-of-the-art in phase shifting. It is the first self-contained unit which offers programmable phase shifting through independently adjustable Speed and Intensity controls. The four-position Intensity control allows for adjustment of sweep width, and also provides regeneration of the processed signal.

With ten stages of phasing, the applications of the Phase 100 are virtually limitless. Its low noise and high overload point allow you to use it with musical instruments (particularly keyboards), PA systems, and in the studio, without distortion. Such versatility, combined with an extremely long battery life (six months in normal use), makes the Phase 100 the ultimate in phase shifting.

Specifications:

Maximum Input Level	+5 dBV
Input Impedance	500 k ohms
Output Impedance	3 k ohms
Equivalent Input Noise	-95 dBV
Phase Shift Range	1080 degrees
Power Requirements	9 volt battery, 1.6 mA

Phase 90

The Phase 90 virtually led the way for universal acceptance of phasing as an effect. Providing the classic phasing sound, the Phase 90 has a continuously variable Speed control, and a footswitch for switching in and out of the effect. A fixed regeneration level (for added intensity) makes the four-stage Phase 90 particularly useful with guitars and keyboard instruments.

Specifications:

Maximum Input Level	-5 dBV
Input Impedance	500 k ohms
Output Impedance	10 k ohms
Equivalent Input Noise	-95 dBV
Phase Shift Range	720 degrees
Power Requirements	9 volt battery, 4 mA

Phase 45

The Phase 45 is designed to provide the utmost in basic on-stage phasing, at a relatively low price. It is a two-stage phase shifter, with the same basic controls as the Phase 90. The gentle sweep of the unit makes it particularly effective in duplicating the sound of a rotating speaker. It is ideal for the musician looking for a reliable and affordable phase shifter.

Specifications:

Maximum Input Level	-5 dBV
Input Impedance	500 k ohms
Output Impedance	5 k ohms
Equivalent Input Noise	-100 dBV
Phase Shift Range	360 degrees
Power Requirements	9 volt battery, 0.7 mA

SPECIAL EFFECTS



The range of MXR special effects devices provides the musician with a wide variety of sounds to color and highlight his musical performances. By using these devices in conjunction with one another, an even wider range of effects can be achieved. When using multiple effects, it is usually best to place those giving sustain (such as the Dyna Comp and Distortion+) at the beginning of the line, immediately after the instrument. This will provide the succeeding effects with a fuller signal, and since these devices add gain, they will keep the signal above the level of noise. For example, the Distortion+ at the beginning of the chain can intensify the effect of any filtering device (Phase Shifter, Flanger, Envelope Filter) further along the sequence by introducing more harmonics into the signal.

Dyna Comp

The Dyna Comp is a level-limiting device designed to effectively re-create proper sound balance and add sustain, without distortion.

Limiting is an effect used in virtually every recording. Properly adjusted, the Dyna Comp will make everything you play come out at an adjustable, pre-set volume. This is particularly useful in stabilizing the sometimes erratic response of an electric guitar or piano. Further adjustment of the Sensitivity control will create incredibly clear sustain, without distortion.

The versatility of the Dyna Comp can be best appreciated when adjusted to your own playing style. It is especially

effective in adding punch to electronic instruments, particularly bass guitar.

Specifications:

Maximum Input Level	-5 dBV
Input Impedance	1 M ohm
Output Impedance	10 k ohms
Equivalent Input Noise	-95 dBV
Maximum Compression	36 dB
Attack Time	5 ms
Release Time	1 sec.
Power Requirements	9 volt battery, 1.2 mA

Distortion +

The Distortion+ is the most popular distortion unit available today, due in large part to the exacting degree of control the musician can exercise over the sound of his instrument.

With the Distortion control on the minimum setting, the Distortion+ creates a warm sound reminiscent of an over-driven tube amplifier. As this control is increased, the Distortion+ creates a pronounced "fuzz sound" with long sustain. An Output control enables you to change the level of the distorted signal to match or contrast the undistorted signal, further modifying your use of the distortion effect in performance.

The Distortion+ is very effective in situations where a musician is looking for a controllable distortion without ear-shattering volume.

Specifications:

Maximum Input Level	+5 dBV
Input Impedance	1 M ohm
Output Impedance	10 k ohms
Equivalent Input Noise	-105 dBV
Maximum Gain	46 dB
Power Requirements	9 volt battery, 0.7 mA

Envelope Filter

The MXR Envelope Filter is a professionally designed, competitively priced tone modifier which enables you to create a wide variety of "wa-wa" sounds. The Envelope filter is a voltage-controlled, low-pass filter in which the upper cutoff frequency is determined by the amplitude, or level of the input signal. The louder the signal, the higher the cutoff frequency. The loudness of the signal therefore controls the "brightness" of the sound.

Two controls are provided on the MXR Envelope Filter. A Threshold control varies the sensitivity of the filtering action. An Attack control varies the attack time of the filter. At full clockwise position, the filter responds almost instantaneously. Longer attack times serve to create a "wa" at the beginning of each note played.

The MXR Envelope Filter may be used with any electric keyboard or stringed instrument, including guitar, bass, piano, and clavinet. The Envelope Filter will add variety and expression to both solo and accompanying performances.

Specifications:

Maximum Input Level	0 dBV
Input Impedance	150 k ohms
Output Impedance	5 k ohms
Equivalent Input Noise	-95 dBV
Filter Frequency Range	150 Hz to 3 kHz
Power Requirements	9 volt battery, 1.3 mA

CONTROL DEVICES



The integrity of your sound can often be lost or distorted as it is passed through electronic equipment. If you play an electric guitar or electric piano with a low output level, or an acoustic instrument with a contact-type pickup, you may need to boost the output of your instrument. You are probably losing important highs and lows because your pickup is loaded by the amplifier's input. The result is a dull, lifeless sound. Or when using many effects devices, you may face the problem of background noise and hum, further interfering with your sound. You need some sort of control.

MXR's Micro Amp and Noise Gate Line Driver are control devices which allow you to regain the integrity of your sound without adding unnecessary coloration of their own.

Micro Amp

The MXR Micro Amp is a versatile, battery powered instrument and transducer preamplifier suitable for use in a wide variety of applications.

The Micro amp utilizes a bi-fet operational amplifier, with a very high input impedance, which eliminates the effects of loading on an instrument's pickups. The unit has a low output impedance so it can drive a wide range of amplifiers or other effects with ample signal swing. A Gain control is provided to adjust the gain from unity (when the output level is equal to the input level), to 26 dB (when the output level is twenty times the input level).

The Micro Amp is especially effective with instruments having a low output level. It boosts the output without changing the characteristic sound of the instrument. When used in conjunction with contact type pickups, the Micro Amp delivers a clean signal with no loss of highs and lows. Ruggedly constructed and designed for long battery life (greater than 1500 hours in normal use), the Micro Amp preserves the full bandwidth produced by any instrument and pickup, without adding any coloration of its own.

Specifications:

Maximum Input Level	+8 dBV
Maximum Output Level	+8 dBV
Input Impedance	6.8 M ohms
Output Impedance	470 ohms
Equivalent Input Noise	-103 dBV
T.H.D.	less than .1% at any gain setting
Frequency Response	12 Hz-24 kHz ± 3 dB
Gain	min 0 dB, max +26 dB
Power Requirements	9 volt battery, 0.3 mA
Typical Battery Life	1500 hours with fresh battery

Noise Gate/Line Driver

The Noise Gate/Line Driver has been developed to solve the problems of background noise and hum that occur in performance. It also provides a convenient high/low impedance interface for direct signal taps.

A Threshold control allows you to adjust the level at which the Noise Gate cuts in, removing unwanted noise between notes and at the end of performances. The Noise Gate function can be switched on or off with the use of the footswitch. The Line Driver function however, is always active, providing an ideal interface to any low-impedance input (such as a studio mixing console) from a high-impedance source (such as your instrument pickup) with no loss occurring in the transformation.

A standard phone jack and a three-pin XLR connector are provided to allow maximum flexibility. The Line Driver function is particularly useful in home and studio recording, as a direct tap from an instrument, in providing maximum separation between tracks when normal acoustic isolation is not sufficient.

Specifications:

Maximum Input Level	+5 dBV
Input Impedance	500 k ohms
Output Impedance	100 ohms
Equivalent Input Noise	-105 dBV
Gating Threshold	-70 to -20 dBV, variable
Attack Time	1 ms
Release time	100 ms
Power Requirements	9 volt battery, 1.7 mA

TIME DELAYS



Time delay has become increasingly important to musicians and engineers as a way to color musical sounds and create spatial illusions. MXR's Flanger, Analog Delay, and Stereo Chorus have proven to be effective tools for the creative musician who requires a wide range of performance possibilities from cost effective units.

In the MXR Flanger, the input signal is delayed slightly, and then mixed back with the original signal. The Flanger uses a Bucket Brigade Device (BBD), whereby the signal is passed along a series of "storage cells" which delay it before passing it to be mixed with the original signal. The MXR Analog Delay and Stereo Chorus use a similar device, called a Charge Coupled Device (CCD), which essentially performs the same function, yet yields better performance at longer delays. Shorter delay times are used in flanging; longer delay times are used in echo effects.

The advantages of analog systems over digital systems are simplicity of circuitry, relative low cost, and greater ease in varying the delay continuously over a wider delay range.

Flanger

The MXR Flanger is the first studio flanger designed for use in live performance. A flexible system of controls allows for a wide range of time-delay possibilities.

The Flanger features a Manual control over the delay range, as well as an oscillator which automatically varies the delay range through two controllable parameters, Width and Speed. A Regeneration control is also provided for additional intensity. The unit offers a wide frequency response, a dynamic range exceeding 80 dB, and passes a clean signal consistently.

Such flexibility offers a wide variety of operating effects, from classic flanging to quivering vibrato, as well as a variety of subtle time-delay effects.

Specifications:

Maximum Input Level	+5 dBV
Input Impedance	500 k ohms
Output Impedance	1 k ohm
Equivalent Input Noise	-80 dBV
Frequency Response	20 Hz-20 kHz ±3 dB at -10 dBV
Delay Range	0.5-16 ms
Sweep Speed	0.1-10 Hz
Power Requirements	AC powered

Analog Delay

The Analog Delay offers a reliable, completely electronic means of simulating echo and reverberation.

Continuously variable delay times, from 15 to 300 milliseconds, are available, with a dynamic range exceeding 80 dB. A Mix control allows adjustment of the ratio between the original and delayed signals, while a Regeneration control enables the creation of multiple echoes with varying delay times.

Special circuitry allows the optimum delay/bandwidth product to be selected. The bandwidth is 9.2 kHz at the shortest delay setting. As the delay time is increased, the bandwidth is gradually reduced. At 300 milliseconds, the bandwidth is 1.1 kHz.

The Analog Delay also has a second output, which provides delay only. This is useful when splitting the signal and

sending the echo through another amplifier or to the effects input on a mixing console.

Specifications:

Maximum Input Level:	
Dry	+10 dBV
Delayed	-4 dBV
Input Impedance	500 k ohms
Output Impedance	100 ohms
Dynamic Range	80 dB
Bandwidth:	
Dry	19 kHz
Delayed	9.2-1.1 kHz (variable with delay time)
Delay Range	15-300 ms
Power Requirements	AC powered

Stereo Chorus

The MXR Stereo Chorus is a unique signal processor which offers vibrato, chorus, and stereo simulation in a single, reliable package.

Three independent controls are provided: a Manual control varies the delay time (from 9 ms to 27 ms), a Width control determines the amount of sweep, and a Speed Control adjusts the rate at which the delay is swept (from .08 Hz to 8.0 Hz). The Stereo Chorus features two outputs with complementary notches and peaks in the frequency spectrum. It has an internal switch which allows the selection of instrument or line level at both the input and output, increasing its versatility with music amps or recording/PA boards. (It's particularly useful in the studio.) A bypass switch provides noiseless accessibility to the dry signal in both outputs.

Ruggedly constructed and AC powered, the MXR Stereo Chorus provides versatility and ease of operation, making it equally useful in the studio and on stage.

Specifications:

Maximum Input Level	Instrument: +5.5 dBV Line: +9.5 dBV
Maximum Output Level	Instrument: 0 dBV Line: +10.0 dBV
Input Impedance	500 k ohms
Output Impedance	100 ohms
Dynamic Range	90 dB
Bandwidth	15 kHz
Delay Range	9-27 ms
Sweep Speed	.08-8.0 Hz
Power Requirements	AC powered

EQUALIZERS



You will inevitably be playing music in places with less than optimum environments for performance. Small clubs, gymnasiums, or anywhere outside your regular practice room require you to have some sort of control over the environment, so you can sound the way you want. The devices shown on this page are intended to give you that control, whether you need to boost your sound, roll off noise, or change the timbre of your instrument in response to the acoustic characteristics of the room.

Note: We have listed below the primary features of the Six and Ten Band Graphic Equalizers. A more detailed explanation of the equalization process appears later in this catalog.

Six Band Graphic Equalizer

The Six Band Graphic Equalizer is designed for modification of tonal response over a frequency range of 100 Hz to 3.2 kHz. It features six bands (each spaced one octave apart), with boost and cut of 18 dB on each band. Its response range makes it the perfect unit for the equalization of electric and acoustic guitar, bass, and brass. The Six Band Graphic Equalizer is battery operated, with a battery life of up to one year, in normal use.

Specifications:

Maximum Input Level	0 dBV
Input Impedance	500 k ohms
Output Impedance	5 k ohms
Equivalent Input Noise	-95 dBV
Frequency Response	20 Hz-20 kHz ±2 dB at -20 dBV
Filter Frequency Range	100 Hz-3.2 kHz, octave increments, ISO centers
Control Range	±18 dB
Power Requirements	9 volt battery, 1.5 mA

Ten Band Graphic Equalizer

The Ten Band Graphic Equalizer expands the capability of sound control even further. Ten bands cover the entire audible frequency spectrum in one octave increments, with boost and cut of 12 dB on each band. A frequency range of 31.2 Hz to 16 kHz allows the widest range of applications, including use with musical instruments such as keyboard and drums, as well as with PA systems for house and/or monitor equalization. The Ten Band Graphic Equalizer is AC powered, and can handle both low- and high-impedance input signals.

Specifications:

Maximum Input Level	+20 dBV
Input Impedance	1 M ohm
Output Impedance	100 ohms
Equivalent Input Noise	-90 dBV
Frequency Response	30 Hz-20 kHz ±1 dB at 0 dBV
Filter Frequency Range	31.2 Hz-16 kHz, octave increments, ISO centers
Control Range	±12 dB
Power Requirements	AC powered

TIME DELAYS



Time delay devices are among the most versatile signal processors. To take advantage of this versatility, a wide range of delay times and control facilities must be available so the user can fully explore his creative imagination. The MXR Flanger/Doubler and Digital Delay represent the best of what analog and digital technologies (respectively) can offer in time delay effects. Both provide wide delay ranges and controls which vary every parameter necessary to attain the full spectrum of time delay effects.

A digital delay performs basically the same function as an analog delay (that of delaying the signal by a specific amount of time). The difference between the two is in the way they store the signal. As opposed to passing the input signal through a series of "storage cells," a delay system using digital technology converts the input (analog) signal to a series of digital "words" which are then stored in memory. These digital words are then converted back into an analog signal, mixed with the original signal, and fed to the output. This digital method provides the user with the advantages of a wider usable delay range, more precise control over delay time, and greater preservation of signal quality.

Flanger/Doubler

The MXR Flanger/Doubler is a professional signal processing device providing a wide variety of time delay effects in a single package. The Flanger/Doubler combines two analog semiconductor technologies—BBDs and CCDs—to offer the optimum in cost effective time delays.

The combination of multiple time delay effects with flexible controls in a rack-mounting format (with optional road case) furnishes the creative musician or studio engineer with an indispensable tool for musical expression. The user may conveniently select the flanger or doubler mode with a single pushbutton. Included are separate connections for lower instrument and line levels, for use when a signal is preamplified.

The MXR Flanger/Doubler may be used with guitar, piano, organ, synthesizer, electric bass, miked vocals, and drums, to name just a few of its many applications.

Specifications:

Maximum Signal Level	
Instrument Jacks (Front)	+6 dBm (dry) 0 dBm (delay)
Line Jacks (Rear)	+18 dBm (dry) +12 dBm (delay)
Input Impedance	250 k ohms (instrument and line inputs)
Output Impedance	750 ohms/100 ohms (instrument/line)
Equivalent Input Noise (Instrument Input)	<-85 dBm typical (A weighted)
Bandwidth	15 kHz
Delay Range	
Flanging	.25-5 ms
Doubling	17.5-70 ms
Sweep Speed	.03-20 Hz
Power Requirements	AC powered

Digital Delay

The MXR Digital Delay is a self-contained audio delay line which uses digital technology to achieve a new standard of professional excellence in time delay. The basic effects obtained by using appropriate portions of its wide delay range include discrete echoes, doubling, and hard reverberation. In addition to these basic effects, the MXR Digital Delay contains associated circuitry which allows for effects such as flanging, pitch alterations (vibrato, pitch bending), frequency modulation, and infinite (non-deteriorating) repeat-hold.

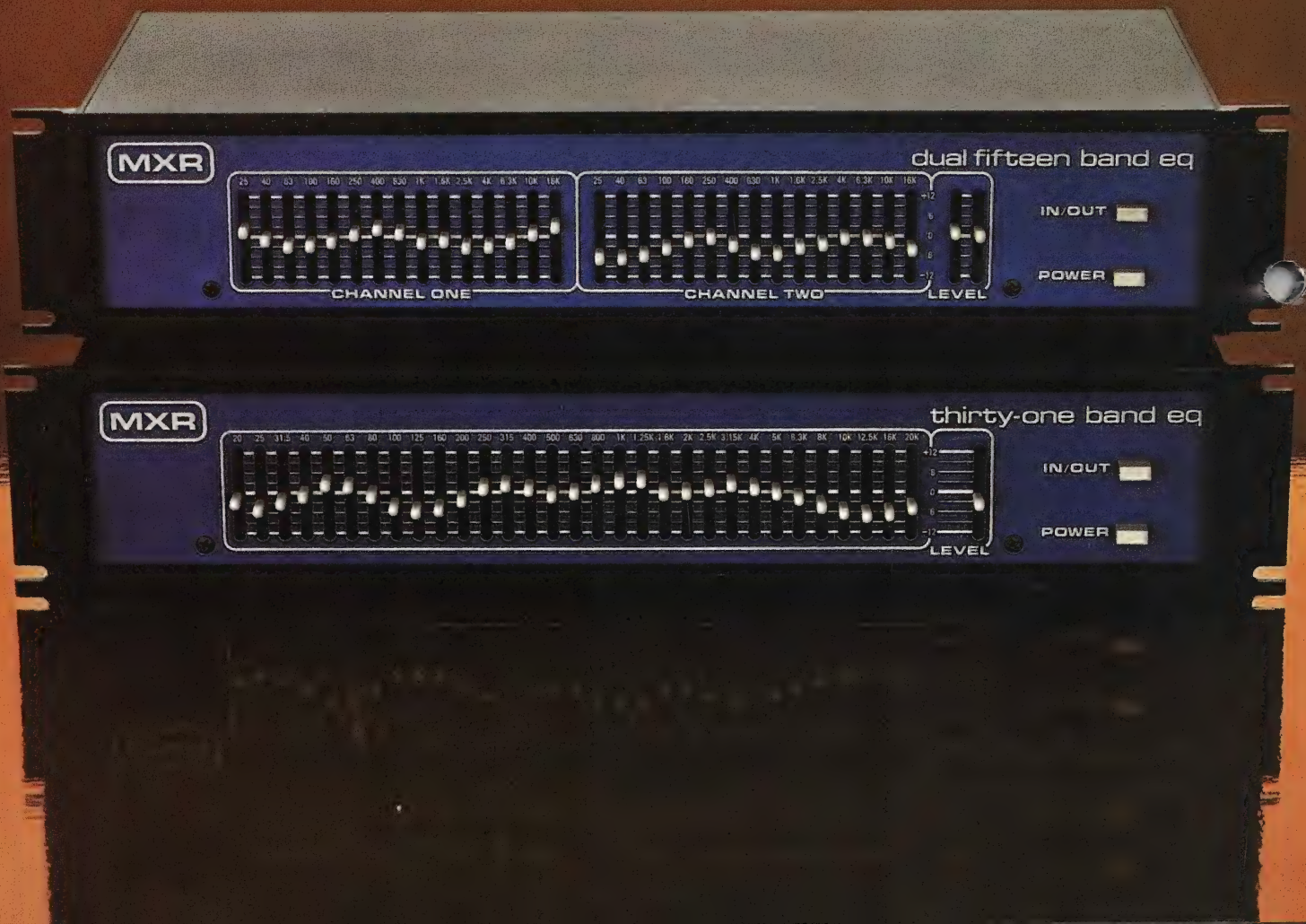
The MXR Digital Delay has a delay range of .08 ms to 320 ms (1000 ms = 1 second) which is expandable in increments of 320 ms (to 1280 ms) by adding up to three additional plug-in memory boards. These boards are available from MXR, and are easily installed by the user.

The Digital Delay is rack-mountable for studio installation, and an optional road case is available for on-stage use by the travelling musician.

Specifications:

Maximum Input Level	+20 dBm
Maximum Output Level	+18 dBm
Input Impedance	200 k ohms balanced
Output Impedance	100 ohms
Residual Noise	>80 dB below limit threshold
T.H.D.	<0.1% (1 kHz)
Frequency Response	
Dry	20 Hz-20 kHz + 0, -1 dB
Delayed	Selectable
Level Matching Range	-20 dBm to +15 dBm
Variable Delay Range	4:1 (continuous)
Sweep Frequency Range	0.1 Hz to 1 kHz (two ranges)
Power Requirements	AC powered

EQUALIZERS



Equalizers are used to alter the frequency response of other devices or systems. Equalization provides a means of altering selected frequency bands of a signal as in a tone control, yet with far greater selectivity. A graphic equalizer takes the input signal and splits it into a number of individual frequency bands. These bands are then controlled individually by slide controls which, when set, give a visual representation of the response curve of the signal.

We have chosen to use a graphic rather than a parametric approach in all of our equalizers. We believe that graphic equalization is a more easily understandable method which yields results equal to and, in some cases, superior to the parametric approach. In a parametric equalizer, the signal is split into several tunable bands that can be varied in level as well as width. Whereas this method is useful in tailoring severe aberrations in frequency response, it is not easily used in general equalization, as there is no visual feedback with the front panel.

Our graphic equalizers come in several models, differentiated by the spacing of the bands. It should be noted that a closer spacing of frequency bands provides for greater control over individual frequencies. For example, in a one-third octave equalizer each band covers four chromatic steps, while the frequency bands in a two-third octave equalizer cover a less specific range of eight chromatic steps.

Dual Fifteen Band Equalizer

The Dual Fifteen Band Equalizer is a professional, two channel frequency equalizer offering fifteen bands of discrete adjustment per channel. Each of the frequency bands, spaced at $\frac{2}{3}$ octave intervals, has a range of -12 to +12 decibels, and can be independently adjusted with slide controls. In addition, each channel has its own level control slider.

Specifications:

Maximum Input Level	+20 dBm
Maximum Output Level	+20 dBm
Input Impedance	40 k ohms balanced
Output Impedance	100 ohms
Equivalent Input Noise	-95 dBm typical (20 Hz-20 kHz)
Maximum Slew Rate	7V/ μ s referred to output
T.H.D.	<0.02% at 0 dBm (20 Hz-20 kHz)
I.M.	<0.01% at 0 dBm (60 Hz/7 kHz, 4:1)
Frequency Response	20 Hz-20 kHz + 0, -1 dB 3 dB down at 5 Hz and 60 kHz
Power Requirements	AC powered

Thirty-One Band Equalizer

The Thirty-One Band Equalizer is a professional, single channel graphic equalizer providing precise control over thirty-one discrete frequency bands spaced at $\frac{1}{3}$ octave intervals. Like the Dual Fifteen Band Equalizer, each band has a range of -12 to +12 decibels. In addition, a broadband level control provides optimum dynamic range and ease of operation.

Specifications:

Maximum Input Level	+20 dBm
Maximum Output Level	+20 dBm
Input Impedance	40 k ohms balanced
Output Impedance	100 ohms
Maximum Input Noise	-90 dBm typical (20 Hz-20 kHz)
Maximum Slew Rate	7V/ μ s referred to output
T.H.D.	<0.01% at 0 dBm (20 Hz-20 kHz)
I.M.	<0.01% at 0 dBm (60 Hz/7 kHz, 4:1)
Frequency Response	10 Hz-20 kHz + 0, -1 dB 3 dB down at 5 Hz and 40 kHz
Power Requirements	AC powered

PITCH TRANSPOSER



Pitch transposition is one of the most powerful, yet elegant techniques in the entire repertoire of tonal effects. By creating an interval harmonically related to a given pitch, pitch transposition enables the user, by himself, to create live vocal and instrumental harmonies.

The Pitch Transposer is the newest addition to MXR's Pro Group line. It is one of our most innovative products, and possibly the most revolutionary signal processor in the music industry today. It is a unique, high-quality unit which provides a cost effective and flexible package for today's creative artist.

Pitch Transposer

The Pitch Transposer has 4 presets which allow you to predetermine the interval to be processed. Transposed intervals can be preset anywhere from an octave below to an octave above the original pitch. The chosen interval is activated by means of touch controls or a rugged footswitch. A microcomputer-based display option allows you to read the created harmonic interval in terms of pitch ratio, or as a musical interval (in half-steps).

A Mix control is provided, enabling the unit to be used in one input of a mixing console, or with musical instrument amplifiers. A Regeneration control provides for the recirculation of processed signals, creating more and more notes, depending upon the selected interval. Offensive splicing noises are rendered into a subtle vibrato which blends with the music, and is, in some cases, virtually inaudible.

With the MXR Pitch Transposer, an entire new range of sound effects and musical textures, unattainable with any other type of signal processor, is now available.

Specifications:

Maximum Signal Level (Line)	+22 dBm (dry) +16 dBm (effect)
Input Impedance	470 k ohms/47 k ohms (instrument/line)
Output Impedance	750 ohms/100 ohms (instrument/line)
Dynamic Range T.H.D.	>80 dB (effect) <.25% (1 kHz)
Frequency Response	35 Hz-11 kHz +0, -3 dB (effect)
Power Requirements	AC powered
